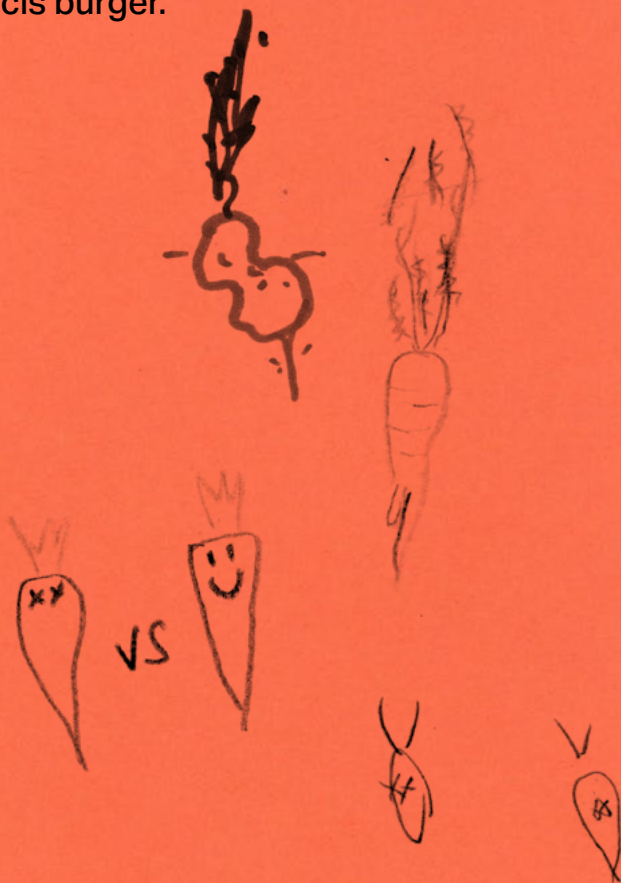


Carrots die everywhere: A conversation with Francesca Masoero, Molemo Moiloa, Pelonomi Moiloa, Jeanne van Heeswijk, and francis burger.



Booklet 1 in the series **Carrots die everywhere:**
Publishing practices from the Shadow of the Moon



***Carrots die everywhere: Publishing practices from the Shadow of the Moon** was initiated through the **Shadow of the Moon** project.

Initiated in 2023, **Shadow of the Moon** drew artists and organisers from different contexts and cultures into a process of exploratory collective research with a focus on community work, collective imagining, and sustaining social practice.

This eponymous booklet is the first of five publications that make up the **Carrots die everywhere** publication series, and shares an edited version of a conversation between **Jeanne van Heeswijk, Francesca Masoero, Molemo Moiloa, Pelonomi Moiloa, and francis burger**, Johannesburg, March 2024.

Carrots die everywhere:

A conversation with Francesca Masoero,
Molemo Moiloa, Pelonomi Moiloa,
Jeanne van Heeswijk, and francis burger

In March 2024, the Shadow of the Moon project convened in Johannesburg for the final of three exchanges between the project's organisers (and their cooperatives, platforms, communities, and community gardens).¹

This booklet excerpts from the first conversation, held early on a Sunday morning, between Jeanne van Heeswijk, Francesca Masoero, Molemo Moiloa, and Pelonomi Moiloa of the Shadow of the Moon project as well as facilitator francis burger, who was invited to work with the project towards a publication.

The conversation explored themes and questions from the Shadow of the Moon project, ideas about what the publication could be, and the story behind its title.

*Eating breakfast on a
trampoline (fb)*

1. Initiated in 2023, the Shadow of the Moon drew artists and organisers from different contexts and cultures into a process of exploratory collective research with a focus on community work, collective imagining, and sustaining social practice. Between 2023 and 2024, the project convened in the Netherlands, participating with the initiative *It's OK... Commoning Uncertainties* (Oude Kerk, Amsterdam) and connecting to the Afrikaanderwijk Cooperative through Jeanne van Heeswijk. In Morocco, the group connected with the Dar Bellari Foundation (Marrakech), a research platform held by QANAT and LE 18, through Francesca Masoero, Rim Mejdi, and Sarah Mounia Kachiri. Finally, the group connected with the ungovernable and the 12 on Park Lane Community Garden (Johannesburg) through Molemo Moiloa and Pelonomi Moiloa.

It is offered below, heavily edited, as a speculative introduction to what eventually became the series *Carrots die everywhere: Publishing practices from the Shadow of the Moon*.²

Sharing the resilience curve (MM)

The 'beep beep beep'

Pelonomi: I guess I can go?

Francesca: You can go.

Pelonomi: Some of the themes that came out of our Amsterdam collaboration, and even before then — when we were just on calls — had been about how we, as community organisers, were always exhausted and tired, but still going.

It was clear to us that we needed to find a different way for organising to be sustainable for us, so that we're contributing — and keeping other people involved — in a way that these beautiful things could live for longer. We started exploring what that might look like.

2. Following this and later meetings, the publication process expanded to include an extended network of organisers and other practitioners through reading and discussion groups — hosted in late 2024 at Dar Bellarj (Marrakech), the Social Practice Library (Rotterdam), and edition-verso (Johannesburg). The conversations from these gatherings are the basis of the remaining booklets in the series, with a special essay or 'free notes' by Rim Mejdí of Dar Bellarj, and a 'bumper' fifth booklet with reflections by the youth publishing house Moyé Magazine and a comic by the collective Paper Jam.

So, for the workshop we did in Morocco, the ungovernable presented the 'resilience band', based on the vagal nervous system of the body, the vagal ladder. Part of that vagal ladder is talking about your parasympathetic and your sympathetic nervous system. Your sympathetic is fight, flight, faint, freeze. Your parasympathetic is digestion and resting. When you're in your resting phase, you are able to connect with people and the environment around you far better. When you're in fight or flight, you reject any call for connection. So the resilience band tries to describe how you can stay in the space of connection. And, as an organisation, what does that look like?

Finding solidarity, connection, and mobilisation in fighting, facing uncertainty. How to find a balance, between fighting, and fighting, resting and running, exhaustion and exuberance (FM)

Jeanne: To me, I think it became also very much apparent, lately, with all the political unrest everywhere in the world that is amplified. How do we sustain small change over long periods of time vis-à-vis revolution? But then, still, all the small change...

And how they can cross knit themselves into stronger networks (JvH)

Pelonomi: Part of that resilience band is that it's a range. You can have maximum sustainability, maximum productivity, not from a producing sense, but like, a really healthy environment. And then there's a lower extreme, which is really unhealthy.

There's some fluctuation in between where somebody can thrive, and not do so well, then thrive, and not do so well. But it should never die, and it should never have so much energy that it explodes.

Molemo: I'm actually remembering we did have non-hyperproductivity in our original proposal.

We came together during the final week of It's OK... commoning uncertainties and narrating different realities, a multi-year collective art project with a five-month manifestation of gatherings in the Oude Kerk, Amsterdam (JvH)

Jeanne: And then we started in Amsterdam completely on the wrong foot.

Pelonomi: She was completely...

Jeanne: I was dead carrot!

Molemo: Jeanne, were you the one who proposed that it should be the title of the publication, or was it like a little joke we were having?

Jeanne: I think I liked the title 'Carrots die everywhere' because when I was doing this [drawing a zig zag], the bandwidths, it goes out, and it goes in, but then there's this 'beep beep beep beep'. It made me think of a heart rhythm monitor, that you need the waves, that should not go too far up and down, but when it does this [drawing a flatline], it's also not good. So, how do we keep healthy waves in this resilience band? Because I do think that a byproduct of pushing something forward is to find some kind of a balance or an equilibrium. So how to create a healthy wave, a healthy flux, of change. That to me is very important.

Pelonomi: The small changes.

Jeanne: The small changes are just constantly fluctuating.

SMALL CHANGE, MANY SMALL,
RHIZOMATICALLY

[fig.1. 'small change, many small, rhizomatically']

So, we might not notice this fact: I wouldn't say a lot of people drop out here and here [pointing to the peaks and dips of the zig zag], but they do drop out here [pointing to the flatline beyond the zig zag].

francis: This sort of plateau space...

Jeanne: Or where it seems that the pulsation of moving together...

Molemo: When it gets boring.

Pelonomi: A low energy space, stagnancy, no motivation.

Jeanne: This 'beep beep beep beep' is like, the collective non-caring anymore.

Pelonomi: What's another word for non-caring?

Molemo: Apathy.

Jeanne: Oblivion...

francis: Apathy, oblivion, boredom... It's that switched off space, right? But you wouldn't necessarily identify it as fight or flight, because it's not, it's not that extreme, reactive...

Pelonomi: It's a freeze. Freeze and faint...

francis: That protective barrier space of like, "I'm fine, everything's fine", but actually you're just not feeling anything.

Pelonomi: The '*deet deet deet...*'

So, where the carrots came in — we were facilitating a workshop in reference to a community garden because we were speaking with a group of women from Dar Bellarj who are involved in various activities.

[fig.2. 'the deet deet deet, heartbeat diagram']

neral
for
jeets / Allow me
to Die

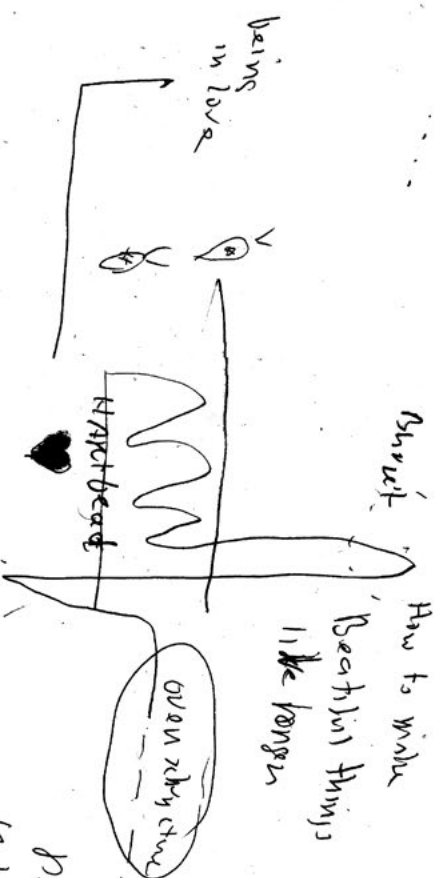
How to ...

snacks !!

at small, submat
levels

How to let go?

How to keep ~~the~~ beauty



Why, do be
- people if you are
crazy, you
know, you

DO WE KNOW
WHAT ~~THE~~ ANYTHING
IS?

↑
Russell Atkins
↑
originalism
↑
archiving

TO THE
REGISTER

recipes without
measurement

Shared
reality

RECIPROCAL
LEARNING
FOR THE
READER

One of the activities is a garden led by Francesca, her Qanat colleague, Louisa, and some others. Because we had the language barrier of communicating with a group of women who didn't speak English, and we were running a workshop in English, we were using pictures to communicate. So, we drew dead carrots alongside the resilience band. It showed that, when you have a thriving community, then the garden could thrive, and the carrots would be alive and happy, but if you went into the burn-out zone, because there was too much energy or too much pressure or anxiety, or you went into the lower energy zone because of the boredom and apathy, the carrots would die, because the people weren't happy.

Jeanne: I think it's actually a nice metaphor about how we manage or sustain collective growth. It's almost a juxtaposition; we say, 'a contradiction in terms'. Like 'collective sustained growth', in a time where we want to maybe think about de-growth. What is a collective sustained de-growth? I think that's why I thought the carrot metaphor is quite interesting, because even though the bandwidth is there, I wonder what the bandwidth is facilitating.

francis: What do you mean by de-growth?

Jeanne: To not choose this model of progress, of neoliberal progress, that we always have to get better and more of something...

Pelonomi: And the idea that things should grow infinitely...

Jeanne: So de-growth is then to actually

In 'Hospicing Modernity, Facing Humanity's Wrongs and the Implications for Social Activism' Vanessa Machado de Oliveira describes "the system" as a spell that must be broken. Reflecting on lessons learned from indigenous communities in Peru, she proposes metabolism as a way to break the dichotomy between individualism and collectivism (JvH)

On being/becoming carrots... Val Plumwood survives a crocodile attack and reflects on how 'we' (Western products) see being/becoming food as something fundamentally impossible... As we die, physically or metaphorically, we join (and nourish!) something else (FM)

Where is the edge of the ecosystem, or of anything? Connects to CDE booklet 2, Pas pète foi, FM talking about the dismay of a failed project sometimes preventing you from noticing "seeds that have casually sort of fallen on the ground while doing whatever we did". (fb)

[fig.3. (overleaf) 'collective sustained degrowth']

undo that, and to even go a step further; it's like to walk backwards but non-linear.

Francesca: Maybe also to think what a dead carrot does to the garden. It's not necessarily always a bad thing; it transforms into something else.

francis: And that's also like an allowing, right? Allowing the death, and not thinking of it as useless because it's dead.

Molemo: It makes me think of the sad compost!

Francesca: When we first created the garden, we got this very fancy worm-composting system and Rachida, she really objectively didn't like gardening. So she became the reference point for the compost. And she was so proud of it, and this poor compost never really worked, the worms died, multiple times.

Pelonomi: In our workshop together, people kept on reminding her about how the compost was such a failure.

Francesca: In the request to mention the negative sides of the gardening experience, the compost was the number one collective failure.

Jeanne: Maybe that's also nice to bring that up like, that it's part of like, when carrots die everywhere, it's also to understand collective failure.

Pelonomi: And what is the ecosystem around that?

Jeanne: The collective failure of small change, or of like, sustained change.

preparatory
state
occasional
attention

"REST IS
OVERATED" ← new inputs

(adapting
to
different
needs...)

Does this

the model?

others in moments of silence / needed
gaps
it makes me nervous
the provider of that
space but no longer
a part of
that space

acceptance
death
loss

(state of you
I appreciating
being as

fancy composting
system

this woman
who was 50

THE COMPOST

but what about

(apathy)? multi
layers
of this



reclaiming
restraining

REDDINE

vegetable
game

own stories

(the bee

Handwritten notes and diagrams from a lecture on gender and development:

- Top Left:** "SAD about the comp" (SAD about the computer)
- Top Center:** "# collective failure ref" (collective failure reference)
- Top Right:** "what is the ecosystem around this" (what is the ecosystem around this)
- Center:** "What is the bandwidth facilitating?" (What is the bandwidth facilitating?)
- Left Side:** "collective sustained growth" (collective sustained growth) and "collective sustained de-growth..." (collective sustained de-growth...). A note says "things grow infinitely over time" (things grow infinitely over time).
- Right Side:** "how to?" (how to?) and "share?" (share?).
- Bottom Left:** "contradiction in terms" (contradiction in terms) and "can you make it smaller?" (can you make it smaller?).
- Bottom Center:** "the only female organiser in the 40s" (the only female organiser in the 40s) and "definition in relation" (definition in relation).
- Bottom Right:** "all super busy" (all super busy), "all overtake me" (all overtake me), "all have role-models? are they?" (all have role-models? are they?), "all alternatives" (all alternatives), "not yet" (not yet), "split" (split), "gender" (gender), "Morocco" (Morocco), "equality" (equality), "an art club..." (an art club...), "south african conservatism" (south african conservatism), "READING COUNTERPOWER" (READING COUNTERPOWER), "she's an artist" (she's an artist).

Serving tea and cakes to your friends



[Fig.4. 'serving tea and cake to her friends']

francis: I'm curious about how you all feel within this project about having recognised, at an early stage, that you were doing similar practices and that there were some familiar themes in terms of how you were working.

Jeanne: I think I fell in love... [Laughter]

I mean, I knew Francesca already, I worked with Francesca, under high pressure, quite often, more often than not. And I think what I really respected is the rigour of everybody's work and practices. I can still learn a lot from that. But I think what made me really appreciate — what I call 'fell in love' — is that I got a better understanding of flow [in their works]. Like, maybe doing less, but also doing more. It is actually very helpful to spend some time and think: How often do I really spend time with people to just, I don't know, figure it out? Other than that, it has a particular purpose for a particular project. I spend time with loads of people, don't get me wrong, but just for the sake of actually getting to understand practice better. That's actually quite rare in my life. I'm also very impatient. I always say rest is overrated.

So, I'm in a romance mode, personally...

Molemo: When you say flow, Jeanne, what do you mean?

Jeanne: With flow, I see other processes of how people are super dedicated, but also how they manage time in a different way. And I find that helpful. So, I'm learning, I'm observing and learning, that this bandwidth doesn't always have to sit at the extreme. And it can still be very enriching. So, I think the flow of going into focus and into more calm or personal focus or redirected focus, I like.

Francesca: I think I tend to be more similar to you, in the sense that I also think rest is... Let's say, I don't rest much. I'm learning now to take my spaces, but they tend to be very active anyways. But also learning how to work with people that have very different needs, it's a very complex process, learning to listen to that, in different forms.

Jeanne: I do think, sometimes in community work, I am probably tuned in to some of those needs and very much tuned in to the needs of the group, but maybe not that often on the more, let's say, collegial, professional, or procedural way, like the way that we are now meeting and discussing.

Francesca: I guess I speak from a personal perspective, but I imagine that it can be your case from time to time — when you work collectively on something in a group where a number of other people have different rhythms and so need a different time to have something happen. How to not immediately step in and do the job that should be done collectively, or should be done by somebody else, because you are in the mode of 'let's get it done'.

Then you end up in the 'carrot dead' zone, even though nobody really asked you to do it. But it's just, you're in this hyperproductive mode. I'm also thinking, especially in the times where many of us are running after people, to make sure that they can be in, has definitely been a...

Jeanne: Maybe the title should be 'Who's running after the carrots?'

Molemo: I was thinking about flow state, which I think mostly comes from practice. Like in sport, or in like yoga, meditation flow state is actually the unthinking mode, in the sense that you've done so much of the thinking work and the pre-preparatory work that you're able to tap into just letting things flow. But I think what's interesting about the kind of flow you're describing is that it is actually very intentional. It kind of requires...

Pelonomi: Attention.

Jeanne: It makes me nervous.

Molemo: Why?

Jeanne: Because I'm still always thinking, like, I'm not doing things [enough]. Like, that's so ingrained in years of practice that, you know, I have to be ready.

So, the fact that I can spend time... I became so much a holder of that — **the provider of that space, but no longer part of that space.**

So, now with our gatherings, it makes me very aware of that. I need to backtrack on that.

We hardly allow ourselves to get all the way down to a dead state. Instead, we more often keep it going, at very low heat, letting it slowly consume us, for the sake of what sometimes is an overtly consumed ball still rolling (FM)

Molemo: I think that's what I'm interested in with flow. It was making me think of what you were saying about how you're always with people, but you're not necessarily there to be with people. There's something about working collectively, working in groups, always having to facilitate decision-making.

Jeanne: Holding all the conflict.

Pelonomi: And never actually contributing.

Molemo: Navigating all the different times and energies... Which are all people things, and they're all very much about navigating the movement and scope of people. And yet, you don't really get to...

Pelonomi: Sit in it.

Molemo: Sit in the peopleness of it.

One of the things that was not immediately present to me when we first started talking, but it's very clear now, is that we're all, I don't know what type personality, all like...

francis: A-type. [Laughter]

Molemo: Is it A-type? We started this project as a moment to reflect, telling each other that we're not going to be over-productive and then [snaps fingers], we all went into overproductive mode.

The thing that keeps coming to mind for me was this conversation we had that was so fascinating, in Marrakech. It was this description of a Dutch art critic writing about Jeanne's work many years ago and describing her in this very sexist way, as "just serving tea and cakes to her friends".

It's interesting for me because, without question, part of all of this overworking is related to being women... and to serving tea and cake to our friends. But then serving tea and cake to our friends as a political action, you know? There's a large part of the work that's about responsibility, accountability to community, this need to continuously take responsibility for the dynamics of the contexts we work in, the inequalities that we're responding to.

Jeanne: I think something you say about accountability and responsibility, that's also a very important thing because **to make responsibility and accountability shared** [by all participating] is, I think, not an easy thing to do.

There are all these waves of big words or big concepts that are popular. At some point, it was very popular to talk about failure, similarly to how it's very popular to talk about care or rest now. And then I just said, I sometimes work with groups and people that cannot be failed, that are failed by the system all the time, so failure is not an option.

a radical
politics of
of holding
space & enabling
collective
accountability.

Snippets of later conversations in the week around the conditions of collective accountability:

"...also the ability to be thanked for your temporary holding is a way of like shifting accountability ... part of passing them on is when you receive gratitude" (JvH)

"accountability comes with the need to hold things strongly and firmly" (JvH)

"...but by group of people rather than by one or two..." (PM)

[fig.5. 'a radical politics of holding space and collective accountability']

But I don't think the counterpart of failure is success, or to go for this crazy neoliberal idea of what success should look like... What is an alternative that is not failure? And that is a systematic question, when systems fail us, deeply, profoundly, if we're not in that trajectory of their idea of what progress looks like or growth looks like.

So then, how to, not fail...

Pelonomi: I know there's some scepticism around Brené Brown, but in *Daring Greatly*, she talks about how the opposite of scarcity is not abundance, it's enough.³ What are the alternatives that don't go to the other extreme? What is the side route that actually just gives you what you need?

[fig.6. (overleaf) 'for whom, do what']

3. Brené Brown, *Daring Greatly: How the Courage to Be Vulnerable Transforms the Way We Live, Love, Parent, and Lead*. 2012.

POP MAPPING

- LEGIBILITIES**
 - TOOL
 - TESTING!
- ANNOTATIONS**
 - DESIGNER?
 - TO RUN WITH THINGS
- WHAT FRANKIE NEEDS**
 - DRAWINGS
 - IMAGES
- WHAT DO WE WANT THE PUBLICATION TO BE?**
 - PUBLIC DESIGN
 - V.I.
- CHECKING IT**
 - ANALYSING IT
 - ANALYSING IT

Other notes on the page:

- exercises
- tool boxes
- re-inventing the wheel?
- others = re-inventing the wheel?
- brushstrokes
- knobs
- instructions
- polygons
- trucks
- pickaxe
- pretty pictures
- reassess structure
- checking it
- design direction
- to run with things
- what frankie needs
- drawings
- images
- what do we want the publication to be?
- public design
- V.I.
- check it
- analysing it
- analysing it

Unstable promises

francis: I have a question connecting to the thing about sharing responsibility and running after people, but maybe more of an intertextual one, about what or whom this publication may be for, or with whom it may be. Like, whom or what have you read that approaches that feeling of being together in something, being in a community of interest? It's also something about that drive, call, desire, other people you've fallen in love with — but without this needing to be too deep, it can also be something very proximate, very immediate. People, books, practices, references.

Pelonomi: Maybe a bit cliché, but I think about reading bell hooks' *All About Love*.⁴

Jeanne: I was also thinking about Joy's zombie choir, which I think is an interesting story when it comes to dead carrots. What do we do with the zombies, the zombie carrots?

Pelonomi: There were such cool themes in the zombie choir like, 'what drives you from the inside when you're dead?' 'What are they heading towards?' 'Why do they all go in the same direction?' 'What is it about flesh?' 'Why are they always together, they're such a community'. These reflections were so like, wow!

Deep with a capital D, imogen binnie talking about desire/longing for a t-shirt (fb)

The Zombie Choir practice was a part of It's OK... Circle 6: Calibrating Intimacies by Joy Mariama Smith, exploring intimacy and how it is intrinsic to the sacred. Consent practice is at the root of this investigation. What is intimacy, and how do we experience it amidst vastness? The method and reason for coming together is to research collectively via discourse, vocalisation, and movement (JvH)

4. bell hooks. *All About Love: New Visions*. 2000.

Jeanne: It also makes me think about asking the co-op, like longstanding people that have been there from the first hour, why they stick around? Why did they actually buy into something that's never been a stable promise? So, this idea of: of how and why do people stick around unstable promises. Meaning this, the 'beep beep', this flow of the not dying...

Molemo: I have a non-answer to your question, which is that I am not yet confident about where this book and these thoughts sit in a bigger picture of similar thoughts. In the sense that there's quite a established narrative around...

Pelonomi: Care.

Molemo: It's often kind of like a feminist community of practice, thinking about like care networks and models. And I feel like this is not that...

Pelonomi: Which is also part of the reason 'Carrots die everywhere' is like...

francis: Punk?

Pelonomi: It feels a little bit more punky.

Molemo: And then there's also a space of an organised, localised, maybe community- or politically-oriented practice.

Jeanne: More a survival handbook.

Molemo: Yes, this kind of thing. And then there's also an art project reflection. I suppose I'm talking about a landscape of the kinds of publication worlds that this publication fits into. It feels unclear to me where it is.

I just think it's helpful to articulate that we don't want it to be another care publication; it's definitely not a care manifesto.

francis: Not a care manifesto and not a publication about failure.

Pelonomi: It's just around the practicalities of doing the thing.

Molemo: But it's also quite reflective and poetic. So I'm just expressing confusion.

Jeanne: I think it's the difference between — to give Joy [Mariama Smith] and the zombie choir as an example: writing a recipe for how to do a zombie choir, or bringing forward the questions that underlie the zombie choir that are part of the practice. So, the one is more toolboxy, hands on, and the other is more like, I would say, investigative and poetic.

There is also one text that I find quite interesting — I don't know if I shared with you, from Aimee Carrillo Rowe — which talks about belonging as *be longing*, so about desire towards, a form of togetherness that is rooted in a feminist politics of relation which is not about care, but it's about how belongings are political. It's theoretical and abstract, but in a good way, bringing some interesting nuances.

Francesca: I guess it's less about name dropping, but more that I would love to consider the role of fiction writing too. Because, to be really honest, the type of texts that, in the end, stayed with me the most were stories.

Be longing: The movement from being constituted as an individual self to be longing towards the other, thus creating a type of fluid relationality. This 'other' can be thought of as community, another person, an object, a space, a place, a feeling an urgency... etc. Learning and understanding our 'belongings' allows us to actively question and imagine how we are in relation to one another, our surrounding world, our political conditions, each holding a set of power relationships, creating what Aimee Carrillo Rowe calls a "politics of relation." (JvH)

Pelonomi: We were speaking about this on the roof: fictional stories that help to portray something, like a bee in a flower. Or the worm story, the stories that we wrote of being in the garden as a part of the garden. Like, 'I rely on the water and the sun...'

francis: That's also nice in terms of, like, a toolbox that doesn't necessarily have to explain to be a toolbox. Allowing that, and looping that back to the productivity, hyperproductivity question?

Pelonomi: In many ways, it's like sitting in an uncomfortable place without having to 'solution' through it or make it about success... I think it describes us sitting in an uncomfortable place. All these focussed, organised people who are just like, we don't know what to do, we don't know how to fix this.

Jeanne: No we don't ;-)) but that's also the thing sometimes with organising spaces — we talk about community agreements. We talk about rotating leadership. We talk about a lot of toolkits that help and facilitate a more organic, more equitable form of meeting or sharing. We talk about a lot of things we try to practice, but not how we manage...

Pelonomi: It's like trying to organise too much makes it difficult to follow.

Jeanne: Sometimes it can be a form of controlling a space because there is sometimes no way of equitably organising uncertainty... So one might need to stay in the trouble collectively.

Pelonomi: I was also thinking about the juxtaposition of what we're trying to present about it, about fitting into this box. Could we have this same softness and loveliness, but at the same time, something just as practical, like, 'This is obvious!' Putting the two in the same place.

francis: That's an accessibility or legibility question too, right? The **balancing game of allowing things to be falling apart and bundled up enough to be able to be shared.** Is it a tension that can be held?

Molemo: I have been in experiences of over-structuring things, and it's hell. It's like the 'beep, beep, beep...' When you over-structure, and everything becomes about trying to facilitate the structure.

francis: And you're also cleaning out the in between, the living stuff, to facilitate that, right? It's fine, it's survivable, but it can be like physically difficult to experience that.

To me, things that allow a certain level of messiness, it's because they're alive. Like, when there's evidence of a process, it's not just because it looks cool, it *is* cool. The idea of annotations came up somewhere, an annotation on the side of something, it does something to how you read, right? If there's a question mark next to a statement, it invites a person to bring it into their own immediate reality. I do think it's valid to undo alongside doing, and to be doing that undoing quite actively as a kind of ethics in relation to putting knowledge out into the world.

Molemo: But as you say, balanced, so that it is accessible.

Connects to CDE booklet 4, End, echo..., holding uncertainty and admitting that you don't know (across different contexts, political systems, etc.) (fb, MM, pn) and earlier, Jeanne's point on "communities that can't be failed" (fb)

Or marginalia...

How much does what is seemingly at the margin, a leftover, something set just aside, actually contribute to the core and the change of its meaning? (FM)

My main experience of an over-structured space, that's just dying, is where the structure *comes from chaos*, from unstructuredness...

Connects to CDE booklet 4, End, echo..., MM on the skills to negotiate conflict, consensus, and the capacity to 'facilitate differences' (fb)

There's this text, we were speaking about it before, "The Tyranny of Structurelessness", a 1970s feminist text, and it's about the 70s feminist movement trying to be non-hierarchical and therefore putting in no structure.⁵

Pelonomi: Which means no accountability.

Molemo: We don't want power, we don't want patriarchal power, so we're going to have no power. But of course, when you have no structures for accountability, then informal power dynamics emerge, and this is exactly what happened in my experience.

Pelonomi: We've had that in the workplace; somebody comes in and you're not expecting them to behave in a particular way, and they just [makes bulldozer sounds] and then you're like, 'We have to write a policy! We have to write rules to make sure this doesn't happen again!'

The Community Wellbeing Collective (CWC) is a diverse, intergenerational, intercultural, working-class organisation imagining, practising, and creating space for collective wellbeing towards change (JvH)

Jeanne: I referred to that yesterday with this community project in Edinburgh that loosely came together. There are 25-30 people working together, but it's now in its second year, and we need some kind of structure for accountability. We were a project before, but we're becoming something else now with our own money and space.

5. Jo Freeman, "The Tyranny of Structurelessness", 1970.

Some people left because of this writing a set of community agreements, things that we would all adhere to, kind of like an accountability structure, as they could not adhere.

So, the question that pops up, or the question that the group at this moment asks is not how can people join, but how can people leave? Which is a very big question in structures.

Francesca: I think we have similar structures in Qanat. Even if you do not write them down, how can you ask somebody to leave?

Molemo: And how can people leave feeling like they're not letting...

Francesca: Somebody down.

Molemo: I mean, you're already letting people down, but you know this kind of...

Jeanne: Or that they are ostracised.

Molemo: Exactly. That you're not part of us at all anymore if you say that you can't be...

Pelonomi: It should be a resignation, not a...

Molemo: But often the structures we make are structures for the production, for the productivity, of how to make the work, and not of how to exit the work...

francis: That's the bandwidth curve as well.

Pelonomi: And if there is a structure, it's how to push somebody up.

francis: Or compress them? Structure them? It's so complex, the balance...

Jeanne: It's a very complex balance in collective work.

francis: I think what Francesca was saying earlier about telling stories, how they can offer something, a learning, or a tool, without oversimplifying. A sense that there might be no moral of the story.

Pelonomi: Storytelling is like that!

francis: Like folktales where you're asking, 'What just happened!?' That space for closing, for unresolved endings, for breakups, for loss.

Jeanne: That's where the zombies come in. Or the compost.

Molemo: The value of dead carrots.

what do we make
public → process, doubt, stagnation
↓ bandwidth
↓
how do we make the love felt (transmit it) ♥

[Fig.7. 'what do we make public → process, doubt, stagnation ↓ bandwidth ↓ how do we make the love felt (transmit it)']

Contributors

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Notes

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Carrots die everywhere: a conversation with Francesca Masoero, Molemo Moiloa, Pelonomi Moiloa, Jeanne van Heeswijk, and Francis Burger

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Commissioned and conceived as part of the **Shadow of the Moon** project, with Francesca Masoero, Molemo Moiloa, Sarah Mounia Kachiri, and Jeanne van Heeswijk

Facilitation by Francis Burger

Coordination by Sarah Mounia Kachiri

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